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Century 21 - Issue No. 4 - Spring 1991



There's nothing new under the sun. Right?

...Wrong!

Some three decades after Gerry Anderson first began to create his miniature worlds the Century 21 team has unearthed new material and photographs from many of his series!

This issue we welcome aboard Simon Archer, who brings to these pages shots and information from The Investigator, Thunderbird Six and Doppelganger we feel sure 99.9% (if not all!) of you will never have seen before! And that's just the tip of the iceberg, we've more...much more, lined up for future issues!

This time around we also take you aboard Fireball XLS, continue our coverage of "The Protectors" which in retrospect featured fast-paced and intriguing scripting as a glance at our article will reveal; and begin our detailed serialisation of The Gerry Anderson story, a feature we know you're going to enjoy.

But enough of my babbling...you must be eager to leaf through the following pages. Dave and myself would just like to draw your attention to our new editorial address below and to welcome you to Year Two of your journey into the twenty-first century.

Thank you, as always, for your support.

Mike Reccia, Editor.

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THE INVESTIGATOR CLOSE UP.

The superb craft from the pilot programme in never-before-seen detail. Page 5.

A HAIRY MONSTER OF A STORY.

DLT talks to Century 21 Page 6.

RECEIVING YOU LOUD AND CLEAR

Your views, your letters. Page 8.

THE MAN WHO MADE IT ALL HAPPEN.

We join Gerry Anderson from his earliest recollections to the beginning of AP Films. Page 10.

COME FLY WITH US

We get under the skin of the Spectrum Helicopter. Sensational cutaway. Page 13.

Beware, low flying Tigers.

A bridge too far for the Thunderbird 6 effects team. Page 14.

THE TV 21 COLLECTOR'S COMPANION.

A comprehensive listing of the artists who contributed to this classic publication. Page 16.

PROTECTION RACKET.

From Harry's first case to the Contessa's final fling. Episode guide begins Page 18.

O.K. VENUS? O.K. STEVE?

Right...let's go! Blast off with the XLS. Page 20.

GREAT NEWS FOR WASP FANCIERS...

Modelling special. Page 36.

THE SHAPE OF THINGS TO COME.

A back-page drooler as an introduction to next issue's Doppelganger feature.

Page 40.



All's Well That Ends Well

Much concern has been expressed over our story last issue that Gerry Anderson and ITC Entertainment seemed on course for a major split in their hitherto close and amicable relationship. Could it really be that the two might part association after all these years?

Well, we're pleased to say that things might not be as gloomy as they once appeared. We spoke to Gerry recently and he said, "I'm pleased to say that I had a meeting with ITC's Chief Executive, Chris Gorog, and I got on with him extremely well. He's a very nice and receptive person and I have no doubt a good and firm relationship has been established. I feel sure he ended the meeting feeling the same way."

When asked if they had discussed any specific joint projects or arrangements, Gerry replied, "In the normal course of business good relations will be built up and this may benefit both parties. I think there is a will for us to do things together, though I must stress this was very much a 'getting to know you' type of meeting."

Cliff-hanging New Commercial

It certainly seems Gerry's brief *Sutton's Thunderbirds* commercial has proved a success for the British insurance company. They've commissioned a 10-second sequel! This time the 'plot' concerns the redoubtable Lady Penelope in her Rolls Royce calling Brains on her videophone and seeking his advice as to where she can get immediate insurance cover. Brains replies, of course, "Sutton's!" The corners pull back and we see FAB - I perched on a cliff edge!

You may recall we reported on Gerry's trip to the United States last year to make two commercials for Burger King (unfortunately they

will not be shown in this country). We're delighted to report that the expedition was a great success - the Creative Director of the agency handling the Burger King account went on record as saying that Gerry's commercials were the most successful to date!

By the time you read this Gerry will have completed a commercial for Golden Wonder's Ringes, evidently a very complicated and technical project, though not on the air as we go to press.

Meet The Andersons

Mary and Gerry Anderson will make a personal appearance at the new shop premises of Comet Miniatures, 48, Lavender Hill, Battersea, London, SW11, at 11a.m. on Saturday, 16th March, 1991. The *Century 21* publisher and his wife are hoping to attend as well, so let's hope we see you there!

ITC On Video

As you will see from a report in *Positive Track*, ITC Entertainment have launched their own video label with a promised sell-through label later in the year.

Checking just what this means for Channel 5, we spoke to their new Head of Marketing, Darren Kinnear-Hill. He confirmed that Channel 5's agreement with ITC should last a further three years, however we speculate that this does not mean they will be in a position to release further Anderson series, such as *Supercar* or *Fireball XLS*.

Mr. Kinnear-Hill was, however, able to confirm that the release schedule we published a good while ago has, in fact, gone to the wall. Their next release is *Thunderbirds* Vol. 15 in March with *UFO* Vol. 7 probably deferred until the autumn!

Channel 5 includes in the nostalgic compilation a superb black and white behind-the-scenes micro-documentary on *Thunderbirds* featuring a close look at models such as FAB 1 and TB 4, and also sculpting in progress in the puppet-making department. Very rare footage! *Positive Track*, your humble Ed.

January 5th., 1991. *Catchphrase* - At the end of the programme on the prize-board (Super Catchphrase), one of the squares revealed an illustration of a bird surrounded by lightning. This resulted in the right answer from the contestant - *Thunderbirds*. *Positive Track* by Charles Curtis, Bacton, Norwich.

January 7th., 1991. *Video Trade Weekly* reports that the ITC Entertainment Group is entering the video rental market with a new label called *ITC Home Video*, and also will be entering the UK theatrical arena, releasing six to eight pictures a year. A self-through launch is scheduled for summer or autumn. Mention a made of the success of ITC's product to date in the self-through video market with the Gerry Anderson range of videos. It is stated that Channel 5's deal with ITC will run for around another three years. *Positive Track* by our own Phil Ellis.

January 11th., 1991. *Wagon* - Nyssa Dawn Porter guests on the show *Positive Track* by Charles Curtis, Bacton, Norfolk.

Alton Towers Space 1999 Exhibit Sold

Fans of *Space 1999* in particular will be interested to hear that the long-running Alton Towers exhibition of original studio models and props now has a new owner.

The revelation that it is none other than Hefine Anderson enthusiast and collector Philip Row will no doubt have a certain ring of inevitability about it to those who know Phil and his already extensive collection of original studio artifacts.

Phil points out that, whilst he hopes to be able to mount a major new display eventually, many of the items require considerable attention in terms of cleaning and repair after 15 years of exhibition, all of which will take quite some time.

Exhibits For Sale!

Phil also tells us that it is his intention to 'dispose' of a number of the items he has acquired - those for which he has no room or that are surplus to his future plans. A detailed illustrated list of these items is currently being compiled and a copy can be obtained by sending Phil a stamped, self-addressed envelope plus a £1.00 postal order (or stamp). Overseas readers should send an International Reply coupon to Phil Row, Beech House, Studholme Crescent, Penwortham, Preston, PR1 9NH, United Kingdom.

The 'sale' is likely to take the form of an auction, although the exact mechanics of this have yet to be formulated. Reserve prices are expected to range from around one hundred to several thousand pounds. So be prepared!

Merchandise Update



Arriving too late for inclusion is our *UFO* - The Merchandise feature (issues 2 and 3) is this shot of a SHADO pistol, which a battery operated and produces a realistic gun-shot sound. The gun is thought to be an unlicensed item, purchased around five years ago. Our thanks to Andrew Maxwell and Joseph Occasio of Sydney, Australia for their input and print.

STOP PRESS.

As we were about to hit the presses, *Graham Beetham* hit us with even more info for the *TV 21 Artists Index* via his... so here's his detailed expansion of the *Supercar* entry - many thanks, Graham.

23rd Jan 65 - 13 March 65, issues 1 & 8, format 1 5 pages Black and White. **20th March 65**, issue 9, 2 pages BW. **27 March 65**, 5 June 65, issues 10-20, 1 5 pages BW. **12 26 June 65**, issues 21-23, 2 pages BW. **3-10 July 65**, issues 24-25, 1 5 pages BW. **17 July 65**, issue 26, 2 pages BW. **24 - 31 July 65**, issues 27-28, 1 5 pages BW. **7-14 Aug 65**, issues 29-30, 2 pages BW. **14 Aug 65**, issues 31-32, 2 pages BW. **13-20 Nov 65**, issues 43-44, 1 5 pages BW. **27 Nov 65 - 8 Jan 66**, issues 45-51, 2 pages BW. *Artwork by Merrifield Bruno.*

POSITIVE TRACK

November 29th., 1990. *Coventry Evening Telegraph* - Comes an interview with and a shot of Sylvia Anderson to coincide with the *Power Themes 90* launch. Sylvia admits that she lost all the rights to the show years ago, and will not benefit from the new attention to *Thunderbirds*, etc. She says she still feels proud when seeing the puppets on TV, and that, when the programmes were made, she never imagined people would still worship them 12 months later, let alone in 1990. *Positive Track* by Dick Tomlinson, Coventry.

December 29th., 1990. *Telly Addicts* - In a celebrity edition Leslie Crowther was asked "who was known as the Battery Boy" in the spotlight round. The answer, of course, was *Torchy* (Leslie didn't know!).

December 30th., 1990. *News Of The World* - Question 10 of their "Are you top of the pops?" quiz asks whether FAB stands for Nothing, Fohsloas, or Fully Adorned and Briefed. *Positive Tracks* by Charles Curtis, Bacton, Norfolk.

December 31st., 1990. 1001 rights of TV.

CENTURY 21 PHOTOFEATURE EXCLUSIVE THE INVESTIGATOR

BY SIMON ARCHER

Here, published for the first time, are three rare photographs of the two vehicles that appeared in the pilot for the proposed Gerry Anderson series *The Investigator* in 1973.

The pilot was made for America's NBC, using some of the highly successful *Supermarionation* puppet techniques, but never received a showing. Filmed entirely in Malta, *The Investigator* blended live action with puppetry. Gerry Anderson remembers the models of the car and boat with great affection.

"These vehicles were absolutely exquisitely made. The car was radio-controlled and capable of doing about 40mph. They were beautiful."

Controlling the car in particular was not easy, he recalls.

"In Malta there was such a lot of aerial activity from Nimrods and the like, that almost every frequency was busy. This caused the car to suddenly develop a life of its own, alarming the camera crew."

Gerry is quick to point out that this had nothing to do with the company that built the car: Space Models of Feltham.

"The car would work perfectly and then suddenly an aircraft or radio, or whatever, would come on air and the car, travelling at 40mph, would go berserk. The camera crew would refuse to film it unless they were behind four or five great big motor car tyres!"

Our pictures were taken soon after the vehicles were constructed.





UFO 1 WAS FAB, SAYS DLT.

Simon Archer adds to the post-series history of a much-loved Anderson vehicle in this exclusive article with top Radio 1 DJ **Dave Lee Travis**.

Combine the interests of science fiction, gadgets and futuristic machines and you have the qualities of a true Gerry Anderson fan.

One such person is top BBC Radio 1 DJ Dave Lee Travis, who has long been fascinated by things ahead of our time. One glimpse at his video library, plus the photos of the cars he has owned tells the story.

Back in the seventies, DLT was the proud owner of the **Ed Straker Car** from the **UFO** series. At the time he was presenting a weekday show on Radio 1 and lived with his wife Marianne at

Ealing, just a short drive from Broadcasting House.

Dave was already a committed fan of the Anderson series. By coincidence, his sixties DJ posting on the pirate station Radio Caroline was mirrored in the **Thunderbirds** episode *Ricochet*. The story told of a damaged satellite pirate radio station, a storyline based on the cult pop station at the time, located not in space, but the North Sea!

As most enthusiasts know, the sleek car used by Commander Straker was, beneath the aluminium bodywork, a modified Zephyr -Zodiac Mk IV, fitted

with an Escort engine and gearbox.

So what was the interest in owning the unique car of the future for DLT?

"It was a fabulous machine to have", he explained. "I bought it on a whim, the same way that you might go out and buy a new stereo system. Anyway, I loved the series and to actually own the car was something very special. I heard about the car from a mad guy who was in the promotions business. All I can tell you about him was that he specialised in buying stage props and owned a bicycle that, when you steered it to the left, it turned to the right!"

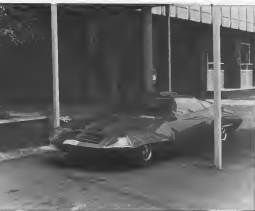
When DLT took delivery of the **UFO** car it was in need of repair.

"The body frame itself had nothing wrong with it, but the paintwork was ropey and two of the windows were broken - and it wasn't licensed. I don't think many people had driven it on the roads. It wasn't an easy car to handle.

"At one point I was thinking of having a system built in with a speaker in the back so that the car could produce a jet engine noise when in motion, but, like many things, I didn't get round to it!"

But Dave did have the car resprayed, new seats fitted, and had sign-writing (**UFO**) applied to the sides of the car - matching exactly the letters used in the series' opening titles

"The inside of the car was nothing special", he continued. "The most interesting part was that the centre console was high up alongside you,



making it very difficult to change gear. What you ended up doing was fitting your arm up and dropping your hand down a hole inside the console to wriggle around and change the gears."

Another feature of the car which wasn't quite as it appeared on the screen was the gull-wing doors which were not electronically, but manually operated. "There was a button, but it didn't do anything!" remembers Dave. Because the large doors were counterbalanced, opening and propping them up was a two-man operation.

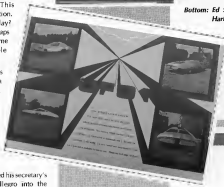
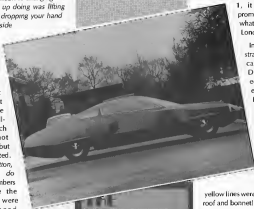
Visibility was restricted through the perspex windows and access to the boot was from inside the car.

"I had the car for two years, with the intention of hiring it out for promotional use," added Dave. "I even had colour leaflets produced, but I never really got this moving."

In the end, with Dave's radio commitments increasing, he had less and less time to devote to UFO 1 and finally sold it to an enthusiast from Birmingham. This leaves the burning question. Where is the car today? Does it still exist? Perhaps this article will throw some light on its possible whereabouts.

Since the 1970s, DLT's vehicles have included a Renault 5 Gordini, a Trans-Am - known as the Flying Banana, several large American cars including a rare 1963 Thunderbird and a massive Winnebago motor home.

In 1980, he transformed his secretary's troublesome Austin Allegro into the



London-proof Car, like UFO 1, it too was used for promotional purposes. But what, you may well ask, is a London-proof car?

In order to combat the strains of driving in the capital, a pet hate of Dave's, the car was equipped with such extras as an anti-taxi Polaris missile launcher on the roof, anti traffic-warden bars on the front and rear, and 12 spare tyres to prevent knocks.

To enable Dave to park the car anywhere, double yellow lines were painted over the boot, roof and bonnet!

Today, our weekend Radio host drives a DLT, a metallic green Turbo-charged Mitsubishi Shogun, which, when the Turbo is engaged, sounds not unlike UFO 1.

He's never alone in the vehicle. Perched at his side is his co-pilot Riggles, a brown Teddy bear kitted out in flying jacket and goggles - ready to take on the baddies, or aliens, at any time!

Photographs:

Preceding page: Confirmed UFO fan Dave Lee Travis.

Bottom: Ed Straker's car outside the Harlington Straker film studios.

This page:

Top: Straker's car as it appeared in the series.

Middle: The Cover of DLT's promotional leaflet for "UFO 1."

Bottom: Centre spread from the same leaflet.

Dear Mike,

Just a quick note re issue 2 of **Century 21** and the UFO merchandise guide.

Unfortunately it is not as comprehensive as you hoped. At last count you are missing sixty-four specific UFO-related items. There is an absolute bundle of items from all round the world. For example... German/Japanese/French/Austrian books and magazines. Collectors cards from New Zealand...sheet music, to name but a few! And I haven't included the large amount of promotional material from all parts of the globe.

All these items are catalogued (and photographed) in my upcoming *Memorabilia Guide* dealing with all GA-related programming. To date it covers 500+ pages of merchandising information.

All the best.

Dennis W. Nicholson, Victoria, Australia.

We hope that the Japanese/Italian update in Issue 3 cancelled out the majority of those missing items, Dennis! Best wishes for the guide, be sure to let Century 21 have more information when it is completed and available. - Ed.

Dear Mike,

I video-taped all 39 episodes of **Fireball XLS** when they were shown on Central TV a few years ago (1984 I think).

Since then I have copied the soundtracks onto ten C90 audio tapes and begun transcribing each episode word-for-word using the pause control on my tape deck. I've done 16 in rough so far and written up the first four adding a brief description of the action where required.

My aim eventually is to complete the lot - say in the next ten years or so (it's amazing how time flies, isn't it?). I suppose you've guessed by now **Fireball** was my favourite GA show which undoubtedly started my love of science fiction.

Why didn't you continue the strips from where **Action 21** left off?

A suggestion!

With the increased popularity of graphic novels I wonder if another go

Calling 21 Calling 21

at reprinting **TV 21** strips in full colour would pay off in a soft book format

Have you seen the **Marvel Universe Handbooks** at £4.95 or the illustrated **Hobbit** at £5.99? That's the format and price I'm sure would sell well around the world. You could reprint all the **TV 21** GA strips in about 12 volumes of 150 pages each under the overall title **Gerry Anderson Presents**. If these sold well you could start on the GA strips in **Countdown**, **Joe 90**, **Lady Penelope** and **TV comic**. I'd love to see the old **Neville Martin Fireball** strip again. What a collection this could be! Why not give it a try?

Keith Ansell, Great Barr, Birmingham.

Action 21 strips were not featured in Century 21 because the two are completely different magazines. Century 21 can be enjoyed without having seen either SIG or Action 21...in other words, as a self-contained unit. Hence our decision to go with complete strips. And there are considerable technical problems in reprinting TV21 material in any sort of book form. - Ed.

Dear Mike,

I have enjoyed **Radio 5's Thunderbirds** serialisations to date. The storylines are still relatively fresh in my mind as those so far transmitted are all on **Precision/Channel 5** videos, but **Gerry's** own brief but informative introductions gave each episode an added interest.

I certainly hope that there is some way that more can be broadcast after the original nine episodes have run their course.



As for **Century 21** itself what can I say? Each issue is totally devoured as soon as it arrives and the format and presentation are excellent. I particularly enjoyed the article in Issue 3 on **The Protectors**, a series often ignored, perhaps because it wasn't one of **Gerry's** own creations - but any series which boasted writers of the calibre of **Brian Clemens** and **Dennis Spooner** couldn't have been at all bad.

Could I perhaps suggest a feature on the people behind the voices? Most fans know of **Ed Bishop**, **Francis Matthews**, **Shane Rimmer**, **David Graham**, and others, but who, for example, were **Don Mason** (**Troy Tempest**) and **Craydon Gould** (**Mike Mercury**)? Where did they come from? Where are they now? Some of us veteran fans may find their 'case histories' interesting - if they're still around.

Finally, I don't know if **Steve Winnall** has started something, but I'll throw in my tuppence worth and nominate my **Captain Scarlet** Top Three:

1. **Attack On Cloudbase**. The sight of those flying saucers surrounding **Cloudbase** and **Captain Black** as **Doctor Fawn** were memorable scenes.
2. **White As Snow**. **Colonel White** goes undercover, **Blue** takes command. **Scarlet's** a stowaway - and I agree that

TVR 17's swansong is one of Barry Gray's best-ever incidental pieces!

3. *Noose Of Ice* - A tour de force for Derek Meddings F/X team.

Robert Reid, Camelon, Falkirk.

Dear Mike,

First and foremost, what a brilliant magazine **Century 21** is, it's taken over where **SIG** left off, and I think also done Gerry's work proud. Being a **UFO** fan above all the other Anderson shows, which I think are still very good, I'm very impressed with the episode and merchandise guides. Keep up the good work!

Secondly, I have a plea. I collect **UFO** merchandise and I'm looking for the large box that holds the individual packets of Barrett **UFO** sweet cigarette packets.

I have some of the packets, but not the container itself. Can anyone help? I'd give my right arm for one!

I'd also like to communicate with fellow **UFO** collectors, as I'm sure we can all help each other out looking for those elusive items. Please, drop me a line.

I'd like to know other Anderson fans'/collectors views on the prices of collectibles these days...paying nearly £300.00 for a Dinky FAB 1 seems a little O.T.T. to me - what do others think?

Best Wishes,

Mark Spicer, 108A Meadfield Road, Langley, Slough, Berkshire.

Thanks for your letter, Mark. We've published your full address so that fellow UFO fanatics can contact you - Hopefully someone out there has the display box you require. Hopefully, too, you won't have to give your right arm for it...what good is a collection if you can't pick it up? - Ed.

Dear Ed,

Well, I was glad to see **Century 21**, and it proved to be a good read too. The **UFO** merchandise item was particularly good. For a while I thought the Anderson fan mag. was over - it's nice to see a phoenix from the ashes. Way back in 1982 when I bought my

first **SIG**, the main thing that struck me was the interesting features on the shows; the guides; followed by the merchandise listing. Many of us fans yearn for some memorabilia item from our favourite show...possibly a model kit, a dinky, an annual, etc. Whatever the item, it provides us with a precious link of wonder to our childhood days spent in front of the TV. Some of us I know are still going through those days (myself included!), but now we are able to buy those items that mum wouldn't, or to replace them, having ripped the boxes open and played with them at the time, smashing them up the next day! (Yes, we've all done it!).

Many fans new to the collecting scene in the early 80's looked to **SIG** merchandise guides as Anderson collecting bibles! They were very concise in their listings, with a few photos, but there never seemed to be enough to satisfy my thirst for knowledge.

To see such rare items then, as in fact now, is difficult, for I'm always hearing "Oh, so-and-so has a mint boxed one". Short of befriending such individuals, viewing such tasty pieces seemed impossible. It is gratifying to hear such items still exist, but it would be nice to see features in **Century 21** with articles and lots of photos of those rare items we'd all like to see.

For example, photo features of merchandise from specific shows - ie: fans photos. I can appreciate finding them in one place is difficult, but I know there are some very tasty collections out there! Or how about featuring articles on certain people's collections of Anderson memorabilia - some nice 4-page spreads would be great!

Dave Griffiths, Woolwich, London.

Future issues will feature an in-depth interview with Phil Rae, possible the best-known collector of Anderson merchandise (if that's the right word for original items!).

We also intend to continue publishing merchandise guides and will be pleased to feature crisp photos of fans collections within those articles. Next on the cards is Space 1999 - so keep on sending in your contributions, folks! - Ed.

Dear Mike,

In the "I've spotted the mistake in ... section" starting to appear in the **Calling 21** pages, may I make my own contribution:

Thunderbirds - Surprobe episode, has anyone noticed how Scott and Alan change places during the launching of Thunderbird 3? On the way down in the seat Alan is on the left, but at the bottom of the shaft Scott is on the left.

Space 1999, Breakaway (Alien Attack Video) During the lunar fig) sequence at the beginning has anyone noticed both the astronauts' visors swing open when one is thrown over the other's head? (If you miss it, try using slow-motion on the video...)

It is a while since I have seen this episode, so it may need checking). **UFO Survival** When Paul Foster is forced to share air with the alien, why doesn't his helmet fill up with green liquid?

Iain Sharp, Leeds, West Yorkshire.

Dear Mike,

Congratulations on the quality of **Century 21** magazine, a worthy successor to **SIG** I'm sure. I must confess my main reason for subscribing for the next four issues is the hope that you will feature further artwork or articles on the late and great Frank Bellamy. Have you any plans to reproduce Frank's classic colour action spreads in the near future for his many fans throughout the country?

Tony Smith, Kettering, Northants.

Witness our TV 21 artists checklist this ish, Tony, with a beaut of a Bellamy illustration. Other TV 21 articles are scheduled for the future, including ones spotlighting specific artists. - Ed.

CALLING TWENTY-ONERS

...PLEASE NOTE NEW
EDITORIAL ADDRESS:

57, Lynwood Avenue,
Clayton-Le-Moors,
Near Accrington,
Lancashire, BB5 5RR.

One name lies behind every word, every page, every feature in this magazine. Gerry Anderson has, through his seemingly limitless imagination and timeless creations, treated audiences worldwide to a unique viewing experience. This issue Century 21 is proud to present part one of an in-depth feature on the person behind the programmes, offering new insight into the background and creative motivations of the man who transported so many of us into a very real and tremendously exciting twenty-first century.

For more than three decades, Gerry Anderson has excited audiences worldwide with his innovative and unique work.

No-one has yet managed to match his style and high level of creativity. So how did he gain these unique qualities?

To find the answers, I recently visited the picturesque 15th century home where he lives today with his wife Mary and five-year-old son Jamie.

Their Oxfordshire home provides a tranquil contrast to the hustle and bustle of Gerry's weekly routine. As a director of commercials, he is often to be found either on location, or in one of several editing suites in London.

While Gerry poured us each a drink prior to the interview, I took the opportunity to speak to James who was firmly positioned in front of the family television, clutching the TV control in one hand and the video handset in the other.

He was busy catching up on some programmes he had missed with the help

The GERRY STORY

of the video and told me with great enthusiasm about the children's TV characters of today that he admires, one of whom was on the screen at the time - Edd the Duck.

"But he's not my favourite", he exclaimed, pointing the TV remote control at me insistently. He proceeded to explain that, like many youngsters of his age, the Mutant Ninja Turtles were his current TV heroes. He then lost me as he went into great detail about who he did and didn't like of the team of half-shell American action figures who live in the sewers.

Gerry returned to the living room and it was time for the interview that I was really present for - with Anderson Senior!

We made our way to Gerry's office, a spacious retreat complete with word processor, TV, radio, but not too many reminders of our 'Sixties cult heroes. His country home is a far cry from his first family home in Kilburn.

"We had a really tough time," he recalls. "Our home was one room, located on the top floor of a building, complete with a single curtain and use of a shared bathroom.

Across the landing lived a guy who had spent many years in jail and downstairs lived a prostitute."

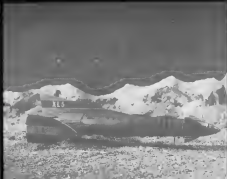
He describes his parents as being "extremely poor" with little money to buy their two sons the material things, like toys, that so many children of today would take for granted.

This led Gerry to depend on his over-active imagination for inspiration and pleasures as a child.

"I still have a lot of trouble with my imagination", he admits, "I dream a lot and sometimes lose a lot of sleep that way!"

Stressing that he has never been a collector or model-maker and that it "simply all happened in the mind", he does admit to one piece of handy-work as a youngster of five years. While the family were living in Neasdon, North London, he was given his first pet, a dog.

"I knocked up a kennel for him from an old orange box. It was nothing to write home about, but I remember putting a plank across the top and painting on it the name 'BIL'."



ANDERSON - PART ONE

By Simon Archer

His mother was not impressed with the choice of name and insisted that it should be changed for something more sensible. Agreement was eventually reached and the hound was named 'Mickey' and the home that Gerry had painstakingly built was given a new name-post.

He left school at the age of 14 and, after a couple of 'dead-end' jobs, he gained a position with the Ministry Of Information as a projectionist.

It was Gerry's early discussions with his brother, a pilot, that triggered his initial interest in flying.

"My brother was a Mosquito pilot and I was very impressed and very proud of him. In that day and age, the Mosquito was the fastest aircraft in the world."

Sadly, he was shot down and killed over Holland during the Second World War.

Another of the qualities of Gerry's productions that is traceable to his youth is the importance of the theory 'things aren't always what they seem to be', displayed so often in his series. His first recollection of this was when he purchased a Ford car that he describes as a "boy on four wheels, that

passed as a car". It was quite old and already had three owners.

"It was a pack of trouble mechanically and took quite a lot of stoking-up to get any steam out of it. I remember thinking, as a Rolls Royce might glide by, how nice it would be to put a thundering great engine in this clipped-out car and then, when the posh cars came by, I could put my foot down. I suppose these were my first thoughts about the theory that things aren't always quite what they seem to be."

From his projectionist job, he moved to Gainsborough Studios in London's Lime Grove, where he worked in the cutting room. Later he was involved in the making of such pictures as *Wicked Lady* with Margaret Lockwood, and *Carson* starring Stewart Granger.

A further influence to Gerry was his time spent in the RAF, a period in his life that he didn't particularly enjoy.

"It was shortly after the War and it all seemed a bit pointless. It really wasn't me trying to save the country. It was me polishing brass for no apparent reason, and getting up at the crack of dawn. I didn't like it at all!"

When he started his initial training, he was given an intelligence test and was graded so low that he was given the choice of working in the canteen or with the military police.

"I had a word with the education officer and said that I was an assistant editor in the feature film business, earning £10 a week - a lot of money in those days. This obviously impressed him and I was posted as a radio operator."

After serving out his term, he returned to civilian life and took up his career where he had left off. He joined Pinewood Studios as dubbing editor, working on such movies as *Appointment In London* with Dirk Bogarde.

With the advent of commercial television in the early fifties, Gerry was invited to join a small film company in Buckinghamshire, Polytechnic Studios, that were targeting their business at Independent Television.

The venture didn't take off and Gerry formed his own company with Arthur Provis - **AP Productions**. After six months in business the big break came with the opportunity to produce 52 episodes, each of 15 minutes duration, featuring *Twizzle*, a children's TV character who had the ability to extend himself to great heights by twisting his neck!

The rest, as they say, is history.

In the next issue, we'll reveal some of the problems incurred with this first puppet series and we'll be revisiting some of the locations where the subsequent series were made.

*The Gerry Anderson Story -
To be continued!*





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- 2 Gearbox transmitting drive from turbine
- 3 10 rotor
- 4 Coupling of rotor hub to gearbox driving rotor
- 5 Air intake for gas turbine cooling
- 6 Air filter over air intake
- 7 Air filter (one each side)
- 8 Fuel tank
- 9 Control console
- 10 Pilot's seat
- 11 Pilot's seat and flight instruments
- 12 Radar. One each side of fuselage gives 360° view
- 13 Radar. One each side of fuselage gives 360° view
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- 30 Radar. One each side of fuselage gives 360° view
- A Exhaust outlet for cooling air with bleed-off pump serving fuselage
- B Fuselage can be folded in an instant to permit transport
- C Fuselage can be folded in an instant to permit transport
- D Fuselage can be folded in an instant to permit transport
- E Fuselage can be folded in an instant to permit transport

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TIGER IN TROUBLE



Simon Archer hedge-hops back in time to bring us an exclusive story on the making of *Thunderbird Six*

Two full-length feature films were made in the Sixties to support the already highly successful *Thunderbirds* TV series. If you had asked creator Gerry Anderson which was his personal favourite of the two at the time of their making, he would have said that *Thunderbirds Are Go*, the first of the films, was definitely his number one choice.

"I am sure, over the years, I have given different answers," he says. "As I review them from time to time, I come to reach different conclusions. In recent years, I have looked back at *Thunderbird 6*. I feel that it had such a lot of fun in it and because of this, I would say it's my favourite film."

On these pages we recall one particular incident that caused a fundamental change in the shooting of *Thunderbird 6* and take an exclusive glimpse at the full-size and model aircraft that were the stars of the movie.



pilot during the second World War, could barely maintain air-speed" said Gerry. "She came towards the bridge and there was a cross-wind. Of course the *Tiger Moth* started to crab and Joan knew that if she touched the wheels down, she would cartwheel and the plane would explode. So she flew under the bridge."

Immediately the film crew's production manager was arrested on the spot, and charged with 17 counts, each carrying a potential 6-month imprisonment. Gerry stepped forward and told the police that he was responsible and therefore he was the one who should be charged. They wouldn't listen.

The film makers elected to go for trial by jury and it took a year for the trial to come up.

"We made a model of the motorway which we took with us to the court and the jury were taken to see the finished film", he explains.

The trial ended with the film makers being acquitted and awarded costs against the police.

"I have always been a law-abiding citizen and a responsible producer", insisted

Not even International Rescue could prevent the strong arm of the law from stepping in during the filming of *Thunderbird 6*.

Shot in 1968, the film told the story of the latest *Thunderbird*'s role in rescuing Lady Penelope, Parker, Tin Tin and Alan Tracy who were hostages aboard *Skyship One*.

Thunderbird 6, of course, was a bright yellow *Tiger Moth* and it was during filming that the star of the movie got into trouble, as Gerry Anderson recalls.

"For the climax of the story, we wanted to film a section of the then recently constructed M40 motorway in Buckinghamshire that had yet to be opened. We approached the Ministry Of

Civil Aviation and got all the necessary permissions."

The film team had ten days to do the shooting with the full-size *Tiger Moth* on the motorway and were informed that they could fly under one of the bridges, only if the aircraft was to put its wheels down, taxi under the bridge and take off again.

In the event, the *Moth* took off from nearby Booker Airfield, close to High Wycombe, with five life-size dummies of the *Thunderbird* characters who had been saved from the stricken *Skyship One*, clinging to the wings.

"The air resistance was so great that the pilot, Joan Hughes, a former ATA ferry



Gerry, "And I happen to be a fan of the police, but on this occasion, we hadn't intended to do anything wrong. It was just very sad that they had to arrest our production manager!"

With their permission to film on the M40 motorway now withdrawn, the team had to re-plan their strategy for shooting the remainder of the scenes involving the Tiger Moth.

The natural answer was to revert to the traditional method of using models. For this, they called upon the services of Space Models, the company responsible for building many of the various series' models.

"Our workshops looked not unlike a scene from *The Battle Of Britain*, with the crashed aircraft coming in every night for overnight repair in order to resume flying the next day", he remembered with amusement.

Gerry was very pleased with the finished sequence of the new Thunderbird craft's rescue mission.

"I look back at the film and find it difficult to tell which sequence is made with the model and which with the actual aircraft."

Neither **Thunderbirds Are Go!** or **Thunderbird Six** were a success at the box office.



Gerry Anderson recalls meeting David Chasman, Director of European Productions with United Artists at the time, prior to the premiere at Piccadilly's Dominion Theatre.

He swirled his Scotch and ice around in his glass in a pensive mood and then looked up and said, "You know, Gerry, I don't know if this is going to take as much money as *Bond*...or more."

Gerry remembers sitting there momentarily stunned and then struggling to keep a straight face.

"When we drove to the cinema, I thought *Wow!*, I'm going to be a multi-millionaire and I was already planning the houses I was going to buy overseas and the studios I was going to have."

On leaving the premiere, the cinema manager took the already excited director to one side and said "Well, it's alright for you. I shall be up all night."

Somewhat perplexed by this comment, Gerry asked him to explain. The confident manager replied that for a 'picture of this calibre, they start queuing at four o'clock in the morning'.

Sadly, in the event, it wasn't to be. Only a small number of people turned up the next day.



CAPTIONS:
Preceding page:
Superb cockpit detailing of the Tiger Moth model.

Bottom: The real thing? No, actually it's the model again - the houses in the background are not that far away.

This page: Top: Alan and the Tiger during filming.

Right: The Tiger and FAB 1 models at Space Models.

I KNOW THAT FACE...

Joe 90 is alive and well and living at No.10 Downing Street! So says Britain's Sun newspaper. In a light-hearted attempt to prove that there's a striking resemblance between the puppet and Prime Minister John Major, the paper reproduced photographs of the two bespectacled figures side by side.

The Sun explained how the sixties boy-hero disappeared from our TV screens at about the same time John Major began his political career at London's Lambeth Council and hasn't been seen since.

Well, we can exclusively reveal that **Joe 90** has no ties with Britain's new Prime Minister, or, for that matter, with snooker star Dennis Taylor who was labelled with the puppet's name in the 80's. In fact, we can go further and tell you that the **Joe**

90 puppet's home is not in London, but in America following **Joe's** purchase by a US Company.

So how were the series' puppets given their individual character, looks and personality? To answer this question, we have to back-track to the conceptual stage of each series, when the sculptors were called in to read the first scripts.

Gerry Anderson and his team found it a difficult task. "How do

you, for instance, try to describe a non-existent human being?" he reflects. "In the case of *Stingray's* *Troy Tempest* it was not easy."

At the sculptor's briefing they described *Troy* as tall, dark, someone you wouldn't tangle with in the dark...

"They looked at us with a puzzled stare and we added well, you know, somebody along the lines of the American actor James Garner, a star of those times who had these kind of looks. This was given simply as a steer."

The weeks rolled by, scripts were prepared, sets built and the puppeteers came back with a face for *Troy Tempest*.

"I remember saying 'Hey, that's terrific, just the kind of face I had in mind, but can you

make the face a little broader, and put the eyes a little further apart or whatever', and off they would go and make it."

The final stage was for the voice artist to be shown the puppet's face and to match a suitable voice. Then the character was complete.

It was not until six months after *Stingray* hit our screens in 1962 that the question was asked: "Was *Troy Tempest* based on James Garner?"

"We would look at them and say 'No', but then we went back to the studio and looked at the puppet and thought yes, there was a similarity between the two. So the answer to your question 'Were any of the puppets based on real-life characters?' is 'Yes' and 'No'!"

Continuing our in-depth look at TV 21, we present a comprehensive index of the artists whose creativity contributed so much to its success. Collectors and all who admire this legendary publication should find these pages an invaluable guide. Our thanks to the two Grahams for their hard work in compiling our special feature.

STORY	START DATE	FINISH DATE	ISSUES	FORMAT	ARTIST
Biko	16 Sep '67	30 Dec '67	136 - 154	1 P B/W	Tom Kerr
Burke's Law	23 Jan '65	27 Feb '65	1 - 6	2P B/W	Pat Williams
	6 Mar '65	-----	7	2P B/W	Mike Watson
	13 Mar '65	1 May '65	8 - 15	2P B/W	Pat Williams
	8 May '65	8 Jan '66	16 - 51	2P B/W	Paul Trevillion
Capt Scarlet & Mystrons	30 Sep '67	30 Dec '67	141 - 154	2P Col	Rae Embleton
	6 Jan '68	20 Jan '68	155 - 157	Col Col, 2P B/W, 4th P Col	Rae Embleton
	27 Jan '68	23 Mar '68	158 - 166	2P	Mike Noble
	30 Mar '68	13 Apr '68	167 - 169	"	Kerth Watson
	20 Apr '68	27 Apr '68	170 - 171	"	Dan Harley



4 May '68	22 June '68	172 - 179	"	Mike Noble
24 June '68	6 July '68	180 - 181	Col Cov 3P B/W (181 onwards)	Kerth Watson
13 July '68	27 July '68	182 - 184	"	Mike Noble
3 Aug '68	10 Aug '68	185 - 186	"	Bellamy Cover & Harley Interior
17 Aug '68	31 Aug '68	187 - 189	"	Mike Noble
7 Sep '68	14 Sep '68	190 - 191	"	Kerth Watson
21 Sep '68	28 Sep '68	192 - 193	"	Bellamy Cover & Jim Watson Interior
5 Oct '68	19 Oct '68	194 - 196	"	Mike Noble
26 Oct '68	2 Nov '68	197 - 198	"	Jim Watson
9 Nov '68	16 Nov '68	199 - 200	"	Kerth Watson
23 Nov '68	30 Nov '68	201 - 202	"	Jim Watson
7 Dec '68	14 Dec '68	203 - 204	"	John Cooper Cover
21 Dec '68	28 Dec '68	205 - 206	"	Jim Watson Interior
4 Jan '69	18 Jan '69	207 - 209	"	Kerth Watson
25 Jan '69	-	210	"	Jim Watson
1 Feb '69	-	211	"	Bellamy Cover
8 Feb '69	24 May '69	212 - 227	"	Jim Watson Interior
31 May '69	7 June '69	228 - 229	3P B/W	John Cooper
14 June '69	2 Aug '69	230 - 237	3P B/W	Jim Watson
4 Aug '69	6 Sep '69	238 - 242	2P B/W	John Cooper



TV 21 artists index

by Graham Bleathman
& Graeme Bassett

THE PROTECTORS DOSSIER. Part II

By A.J. Statton and I. Fryer.

Famous names - both in front of and behind the cameras, and scripts of a quality that is sadly lacking on TV today, except, of course, in re-runs. A close look at **The Protectors'** first-season episodes reveals clever plots and breathless action, yours to re-discover this issue courtesy of **A. Statton and I. Fryer.**

Season One Episode Guide.

1. 8000 Ft. to Die.

Freddie Rebold is not a man to be easily frightened. He has good reason, though, for seeking the aid of **Harry Rule** and **the Protectors** when his life is threatened.

Rebold is a diamond whose current assignment, through his flying club, is a dangerous film stunt - a parachute fall which will look as though he is dropping to certain death. With him will be his friend Ramsome.

Rebold is the remaining member of a research team, five of whom - starting with their head, Sir John Ryland - have died in various circumstances. They had been working on the molecular structure of metals - as Harry later discovers, essatz gold.

If indeed these deaths have not been accidental, Rebold is next on the list. Not for his own safety but to find out what has happened to his friends he calls on **The Protectors**, and Harry immediately flies to Rome to see **The Contessa**. If it is synthetic gold, he reasons, Italy is probably the centre for counterfeit operations.

Harry meets Police Chief Carozzo and through him the **Contessa** discovers a big gold consignment in a waterfront warehouse at Orta. Exploration of the warehouse results in a gunfight - and the man responsible is Carozzo - All he can say is he's working for an Englishman calling himself "Man Three".

One thing is sure - Rebold is in real danger as the last man alive who understands the synthetic gold process. Ramsome's fiancée Susan is kidnapped and her captors threaten her death unless Ramsome lets Rebold die.

It's time for Harry, travelling in the plane with Sam, to act, while the **Contessa** and Paul conduct their operations from ground level. As Harry takes his life in his hands his colleagues have minutes to save both him and Susan and find the murderer.

Screenplay: *Tennor Peeler*. Director: *Jeremy Hough*. Guest Stars: *Honey Hall*, *Reisold*, *Nicholas Jones*, *Ramsome*, *Jaqueline Starnburg*, *Susan*, *Paul Sizarno*, *Carozzo*, *John Scott*, *Civil Servant*.

2. Brother Hood.

Bercelona Airport, and a strange appointment for Harry. It could be a trap, and his reception is certainly uncomfortable. The precaution of having other **Protectors** on the alert is justified. The **Contessa** and Paul are able to keep tabs on him when he is taken to the man who sent for him - industrial magnate Bela Karoson, whose Brother Sendor has been held on a Mediterranean island on a trumped up charge. He wants him rescued.

Harry refuses but changes his mind after being introduced to Bela's wife Maria and the escape plan is worked out. The **Contessa**, masquerading as Lady Mandeville, well known for penal reform work and a mid-cross survey of political prisons, is to contact Sendor, be explosive to his cell bars and give him instructions. Harry and Paul will arrive by helicopter and Sendor will be whisked away seconds after the explosion and his escape through the window.

Things don't go according to plan but everything works out in the nick of time. Sendor is taken to the **Contessa's** yacht but is appalled when he learns why he has been rescued. His life is now in danger - his brother wants him dead because he knows that

behind the respectable facade of the Karoson Corporation is the world's biggest illegal drugs operation.

The truth? Grin! **The Protectors** allow the brothers to come face-to-face to allow it to be known - and it is more bloodily colours than the drugs racket. Bela and his wife have overlooked only one thing: If **The Protectors** are clever enough



to carry out their plan, they are clever enough to outwit them in the end.

Screenplay: *John Goldsmith*. Director: *Don Clough*. Guests: *Vladik Sheyfel*, *Sondor Patrick*, *Troughout*, *Bela*, *Jill Balcon*, *Maria*, *John Carmon*, *Heller*, *Robert Brown*, *Gowman*, *Leon Lusk*, *Pennaker*, *Anthony Stamboulis*, *Yorus*.

3. Disappearing Trick.

There are many places left to hide these days, but Brad Hugh wagers he can do so. If **The Protectors** can run a man to earth, even if he has travelled halfway across the world and changed identity scores of times, they should be able to reverse the process and help a man disappear. This is what Harry and **The Contessa** have just done when trapping much-wanted cook Joe Lornie, piercing his disguise as a woman.

Brad bets his companion Malloy that he could disappear without trace and approaches **The Protectors**. He can afford to pay, his father is

multi-millionaire Carl Huron. Harry rejects the assignment, but **The Contessa**, stung by a recent argument with her own women's professionalism in their business compared with men, decides to accept and races off immediately with Brad in her car. She eludes Harry, but is unaware that he is immediately contacted by Brad's father who reveals his son is a deranged, homicidal, and depressive parricide.

Harry and Paul give chase following slender clues from Paris to the mountains. **The Contessa** is unaware of the nature of her companion, unaware that when they call at a garage Brad kills the attendant because he has been recognised. The chase is a desperate one. Harry and Paul must not only trap Brad, but also save the **Contessa's** life.

Screenplay: *Brian Clemens*. Directed by: *Jeremy Summers*. Guest Artists: *David Bower*, *Carl Huron*, *Derren Nesbitt*, *Brad Huron*, *Chris Malcolm*, *Malloy*, *Don Henderson*, *Walters*, *Michael De Costa*, *Capt. Quiver*, *David Colden*, *Michael*.

4. Your Witness.

Despite protestations, it is obvious key witness Christie needs help. **The Protectors** have been asked to provide by **Guardian George Dacey** whose Paris Club has been the scene of a murder.

Harry and **The Contessa** meet Christie at Le Bourget Airport on her return from Bermuda because, she says, she is determined to give evidence. Her arrival spells death for the hidden gunman awaiting her. Despite objections, she is hidden at Paul's house. Meanwhile Harry and the **Contessa** set out to prove the identity of the dead gunman and his employer. Christie disappears, Paul's living room is in chaos with him unconscious. It looks as though Christie has deliberately disobeyed instructions to remain unseen by going to the window.

The **Contessa** discovers the facts behind the Club murder. Bescon, the accused man, was a member of three Paris gangs that linked up for a bullet robbery. The crooks had quarrelled over their share. One principal gangster has now been killed. The second is charged with his murder. Who is the third? The most promising lead comes from Monique at the Club. But she is murdered before revealing the truth. Harry has already learned enough to suspect Dixon as the third man, and he and the **Contessa** are in a tight spot when they face him and Christie, who makes her reappearance. Then the **Contessa** lights a cigarette.

Screenplay: *Donald James*. Director: *Jeremy Summers*. Guests: *George Baker*, *Dixon*, *Sophiane Beaumont*, *Christie*, *Judith Arny*, *Monique*, *Georges Lambert*, *Byronard*, *Gordon Sterne*, *Bernon*, *Hugo De Verner*, *Cosmar*, *Anthony Cherrin*, *Glano*.

5. The Quick Brown Fox.

Harry Keeler has a past. He lives in Spain, claims that yesterday is dead, yet despite a post-war declassification court and ten year sentence, is believed to have lost nothing of his past allegiance.

His activities are of interest to **Harry The Protectors** are on assignment from the West German government to discover who is paying five other contacts scattered worldwide. Cutting off their source of funds will bring these men into the open.

They suspect Keeler, but there is no evidence until the **Contessa** intercepts a letter sent by him to H. Grate at a *Pasta Resistor* address in Germany with no signature, just the date and typewritten line "The Quick Brown Fox Jumps Over The Lazy Dog." It must have a hidden meaning - the date is wrong, August 14th, whereas it should July. It must be code, but what of the wording? Harry notices the

must be to prove the letter genuine and not a trap. Every machine type differently, with its own characteristics, and if the Gerasia contact has a copy of the sentence written on the same make of typewriter, he can quickly confirm the letter is from Kessler by comparing the type.

It is not difficult to find the factory at which the make of typewriter can be identified, and the Contessa is promised information in a few days. Unfortunately she is spotted by Morace, who works for Kessler. There's danger ahead!

The letter is sent, and Harry and Paul make their way to Gerasia where they find H. Gritz is Helga Gritz, but Harry has changed the letter's date and she is fooled in her attempt to access a bank safe deposit and obtain the real distribution funds. **The Protectors** have the information they need, but still have to rescue the Contessa from Kessler.

Screenplay: Donald James Director: Don Chaffey **Guest Artists:** Morris Perry, Kessler, Anthony Chene, Chino, Mark Morris, Gwano, Anna Mariani, Helga Anne Grant, Monica, Christopher Brennan, Ronker, Kenneth Randel, Spanish Of-Jel!

6. The Numbers Game.

Harry is in Spain, watching a lovely young blonde through a peephole in the old machine. It's strictly business. **The Protectors** are there to persuade the girl - Susan - to return to her father.

Her absence has sinister implications, however, when Harry sees her being given a mysterious message. Approaching her, he discovers the message to merely be a lot of numbers and Susan admits, since her father cut off her money supply, she has taken a job passing on the numbers of regular intervals in pre-arranged calls from London, Paris, Berlin and other European capitals.

Harry and Caroline are intrigued by what is obviously a code. Back in London they break the code - a car licence number! The car belongs to heart surgeon Savage, due to return from holiday on the Dover air ferry. **The Protectors** follow him home.

There is another suspect: Luigi. Savage interrupts him at his home as he removes a package containing heroine taped beneath his car. Susan is part of it, now clear, but Harry and the Contessa still must flush out the brains of the racket. They return to Spain and eventually come face-to-face with Giacinto, Head of the Organisation, and he has a grim choice to make...

Screenplay: Ralph Smart, Director: Don Chaffey **Guest Artists:** Margreta Lee, Susan, Henry McGee, Frank, Frederick Tresser, Sir Walter George Jones, Luigi, Richard Easton, Savage, Peter Arne, Giacinto.

7. Triple Cross.

A security system designed is the obvious choice to plan robbery of a house full of rare collector's items. That man is Harry! He and Caroline are forced to help in the theft of priceless jewels by a man holding Paul prisoner.

The man - Charlie - has a prime time bomb able to blow Paul up at the touch of a switch. Knowing that, Harry and the Contessa have to help him steal the jewels which form part of a Greek gold cross. They have been stolen eight times before, but now their owner Kessler is getting them back and has asked Harry to ensure they are safely returned to the home land.

Harry has no option but to help Charlie steal the jewels again and makes the hard-earned by watching peddlers in full view of London Airport's security men. Charlie disappears and Harry and Caroline set out after them. They eventually track him to an old windmill in the country, but Charlie is dead. Luckily his girlfriend Linda is around and Harry forces her to tell him where Paul is held. They have five minutes to rescue her before the bomb explodes - quite apart from the problem of the missing jewels.

Screenplay: Lou Goldstein Director: John Hough **Guest Artists:** John Neville, Charlie, Yasuko Nagazumi, Suki, Bill Stewart, George Attendant, Angharad Rice, Linda, Peter Bowler, Kofax, John Barnard, Gem Settle, Del Henway, Detective.

8. A Kind Of Wild Justice.

A matter of life and death, says the girl calling for Harry's help, but answering the call, the life and death situation as he owns as he is shot. Only his ribs are bruised, but he is shortly the victim of a second attack when the girl tries to reject him with a syringe.

Harry tracks the girl down and she turns out to be Kate Lindeman, daughter of a racketeer imprisoned by Harry. Kate wants Harry dead because the balance has turned her father, who has since died behind bars.

Harry gets a reprieve, however, when he asks Kate for twelve hours as which to convince her that her father was a gangster, and he takes her around clubs where Lindeman's racketeers flourish. Regan, the crook who has taken over, lets the person who convinces her.

Meanwhile, the Contessa and Paul have unearthed more facts on their own. Harry's jacket does not feature the bare metal Kessler's bullet should have left. There is evidence another bullet was used, meaning Kate didn't mean to kill Harry.

Harry realises he has been used by Kate to get to the heart of the gang - bent on revenge. She is in serious danger. Harry and Paul follow her back to the club and, watching through a skylight, see her pull a gun on Regan, demanding the £100,000 her father had left with him as insurance against his arrest. **The Protectors** join the party to save the day.

Screenplay: Donald James Director: Jeremy Summers **Guest Artists:** Yasuko Nagazumi, Suki, Kati Chava, Jim, Anna, Palk, Kate, Patrick O'Connell, Regan, Anthony Chene, Chino, Brian Stanton, Scooper, Paul Freeman, Michael, Helen Jackson, Turf Accountant, Linda Jones, Health Clinic Proprietor.

9. One and One Makes One.

Who is Bennett, one of Canada's top agents or foreign agent Kessell assigned to kill him and blow his place, even going to the extreme of plastic surgery to make the resemblance identical?

Kessell's superior Sholder is puzzled because, holding the man in a Paris house on order to obtain the required information from him, he is faced by a wounded and battered Kessell, missing he a Bennett and that he killed his impostor. Doctor Maria Glendon believes the injuries he has sustained have caused a personality transference.

Harry has been seeking Bennett since his disappearance - the Canadian knows the names of men who possess the secrets of a new American/Canadian spy project - valuable information for any foreign power. He is warned off by Maria when he finds her in his apartment and she tells him to forget about Bennett - he is dead.

The Contessa and Paul succeed in finding the house to which the missing man has been taken and track their way in only to find they have walked into a trap and Bennett has been taken elsewhere.

They escape and trace Bennett to a private clinic, the time gaining entry by a staged accident with Paul as the victim and Caroline waiting him in disguise. They get their man, but is he Bennett or Kessell?

Screenplay: James and Pat Leaky Director: Don Chaffey

Guest Artists: Anthony Stamboulis, Yvonne Neil McCallum, Bennett, Christopher Dunham, Kramer, Yasuko Nagazumi, Suki.

10. See No Evil.

Harry and Caroline are watching a Senator, Head of an Investigating Commission bringing out a report on organised crime in Rome, and it is certain interested parties are going to prevent the report being presented to the senate if possible. They use an electronic "bio-sound" to record his footsteps but he disappears with only one person - a witness - on the spot at the time.

The Senator turns up again in a Via Veneto cafe. Accompanied by Max Toller (Blink) Protector, Harry and the Contessa clash with the inevitable (repeated) including a certain Memo before they can get the Senator to Caroline's villa.

The Senator is dead due to drugs, and communi-

ing photographs are found on him. He says "I'll Gule" (This Owl) has won. This name is given to the man controlling the criminals investigated by the Senator, and his identity is Rome's best-kept secret.

The blind man must be found, the search for him taking the Contessa to the tawdry Plaza Costaguta while Harry enquires at the Via Veneto cafe. With Clara's help, the Contessa is taken to the blind man only to find himself at his mercy as he draws a knife in a darkened room which only he can "see" due to his keen senses.

Harry and Max also have clues to work on, but with little time to spare if they are to save the Contessa and reclaim the incriminating negatives.

Screenplay: Donald Johnson Director: Jeremy Summers

Guests: Al Mancini, Walter, Leonard, Sasha, Senator, Peter Hinton, Maria, Anthony, Haygarth, Driver, Anthony, Chene, Chino.

11. Balance Of Terror.

In the balance of power, all major nations are anxious to prevent the holocaust their weapons could unleash, and this is why **The Protectors** receive a request from Russia to aid KGB agent Krasnikov in finding defectors Russian scientist Professor Scholipin.

Scholipin is one of the Soviet Union's top biotechnologists who has been working on germ warfare. He is in London for a conference but has disappeared overnight with a toxin phial which, if dropped in a river or sewer, could wipe out a city. **The Protectors** have little to go on but learn a lot from the Professor's close friend Godfrey. The Professor is an idealist planning some grand gesture to warn of the horrors of germ warfare, even if millions of Londoners have to suffer.

To their surprise, the Professor turns up at the Conference in the morning and confirms their suspicions. His speech says his actions will offend not only his own fame but that of mankind. Until mankind can see the effects of germ warfare we will never be safe from the threat of it.

The Protectors follow him to his hotel, but the Professor, holding the phial, threatens to release the toxin immediately unless they let him go. He disappears again. **The Protectors** and Krasnikov have to search all over again, then the significance of the date strikes Harry. The Professor is sticking to a strict timetable. He has cited Hiroshima as providing the evidence that has so far averted nuclear war. At 9am British time it will be the anniversary of the dropping of that first atom bomb.

It is midnight. There are nine hours in which to find him and save London.

Screenplay: John Goldsmith Director: Don Chaffey

Guests: Nigel, Grem, Krasnikov, Laurence, Naamith, Scholipin, Yasuko Nagazumi, Suki, Jones, Farver, RGM, Max, Angus, Greville, Godfrey, Mike, Rick, Russian Delegate, Barry Warren, Hotel Receptionist.

12. King Con.

Confidence inducer Alan Sutherland makes a govt error in swindling Iain Gersons out of a £12th century coin, for him a close friend of the Contessa. Sutherland must draw to leave a loophole for the law, so the Contessa sets a thief to catch a thief as the boys the coin back at an auction for 75-000 guineas and returns it to him in Prague.

Harry and Paul willingly join at the plot and Sutherland is lured into the trap believing that, in the Contessa, he has another rich and easy victim. He sorely believes his luck when Harry arrives in guise of a rich American. Sutherland agrees to put up a loan to Harry of £25,000 with a diamond ring valued at £200,000 as security. He discovers too late that he has been lured for a one trick more audacious than any in his hitherto one-way traffic career.

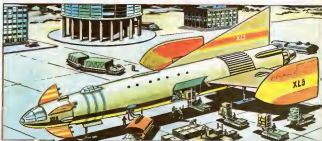
Screenplay: Tony Barwick Director: Jeremy Summers **Guests:** Antony Rodgers, Sutherland, Peter Clifford, Auctioneer, Isabelle, Torayama, Irene, Ronald, Lucy, Cribbs, Ben, Worth, Sales men, Anthony, Chene, Chino, Yasuko Nagazumi, Suki.

Continued on page 32

FIREBALL XL5

CONTACT LOST WITH SPACE EXPEDITION

A TV 21
REPORT





ABOMINABLE SNOWMEN!

A Fireball XLS
video-game
report

Bartley and Estee, two
surveyors working on the
planet Ursaltan, are faced by
strange snowmen, touched
and turned into snowmen
themselves. Meanwhile, Fire-
ball XLS is approaching the
planet with the normal six
months' supplies.



FIREBALL XLS



FIREBALL XL5

FIREBALL SNOWED UNDER!

A Fireball XL5 report

Fireball XL5 arrives in Urania with several six month supplies. While looking for two survivors, Steve, Mat and Venus are surrounded by strange snow-men. When Steve fires at one, the snow man reveals a space-soldier figure which, before it collapses into nothing, warns them not to let the snow-men touch them. XL5's crew make a dash for safety, but Venus falls from her jetbike...



NO, VENUS—
IN FACT, THERE'S
MORE OF THEM
COMING!

I DON'T
WANT ANY
MORE TO DIE!

LOOPY! HA!

I DON'T GET IT,
MAT— DO YOU THINK
THIS IS A PEACH
MOVE?

I DON'T
GET IT, STEVE— LET'S
WAIT AND WATCH
WHILE!

STEVE—
LOOK, WHEN
THOSE JUNK
TECH THINGS
COME UP!

OPEN THE
OBSERVATION SCREEN,
MAT— TO GET A
BETTER LOOK AT
THIS!

THE STEEL WALL SLEWS BACK...

STEVE— THE
MACHINERY ARE
SPREADING SIDES!

FIVE
BOOSTERS,
ROBERT!

FIVE
BOOSTERS!

STAND BY, MAT—
I'M TAKING ONE
THEY'RE TRYING TO
SNOW US IN!

MAT! MAT!—
THE BOOSTERS
DON'T FIRE!

I KNOW,
STEVE— THE
BOOSTERS HAVE
FIRE UP.

WE'RE
FROZEN
IN.

AND WELL
BEEN IN
UNDER!

Fireball XL5 has landed on the planet Urentara with supplies for two survivors. Suddenly they are attacked by strange creatures whose slanted heads can turn them into ice-men alive. Escaping back to Fireball they watch the snowman form a ring around the ship—a ring which gets higher and taller, trying to entomb them. Steve orders take off—but the rockets are frozen...

STEVE! MY WINGS GOING TO BE ENTOMBED!

THERE MUST BE SOMETHING WE CAN DO, MAY!

ONE ROCKETS, STEVE— BEFORE THE SNOW HOON COULD TURN US IF WE CAN BREAK THE ICE- FIELD. QUICK! WE MUST HAVE A HOPE!

XL
PRIME INTERCEPTOR ROCKET!

PRIME INTERCEPTOR

AS ROCKET MOVES THE LEVER, THE PRIME INTERCEPTOR ROCKET STARTS TO OPEN...

INTERCEPTOR ROCKET

ELIMINATION TWO DEGREE'S

TWO DEGREE'S

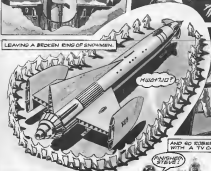
FIREBALL XL5



A THIRD ATTACK... AND A CLEAR GAP APPEARS IN THE WALL OF ICE...



LEAVING A BECKEN KING OF SNOWMEN.



AND SO ROBERT IS FITTED WITH A TV CAMERA...



ROBERT HEADS THE CLIFFS...



MISSING SURVEYORS SIGHTED

A Fireball XL5
Video-Gram

FIREBALL XL5

Fireball XL5 is on the planet
Oxardine to deliver supplies
to two surveyors. Suddenly
Steve, Mat and Vexen are
attacked by strange snow-
men. Safe inside Fireball they
send out Robert, equipped
with TV camera, to see if he
can find the two surveyors,
but the snowmen are
watching and attack . . .





THE FINAL SOLUTION

A FIREBALL XL5
VIDEO-GRAM

Fireball has landed on the planet Uranus with stores for two survivors. Then Steve, Mot and Venus are attacked by strange snowmen. They retreat to the ship but Steve refuses to take off until he discovers if the survivors are alive or not. Dressed in three spacesuits for protection, he follows the snowmen to a large cavern. He sees the two survivors in a beam of light and grabs them. Immediately they turn to snow men, and Steve freezes up . . .





13. The Big Risk.

The **Protectores** lives are in danger when they discover a plot to wipe out their entire organization.

Only skill saves the Contesse while fleeing in Rome. The spotcheck button on the end of her opponent's tail has been removed. Her would-be killer is a complete stranger, but he escapes. The duties of **Protectores** in New York and Tokyo have an unusual significance emphasized by an attempt on Paul's life in Paris by a pretty girl called Susanne who slips a drug into his drink. But Paul manages to turn the tables on her. She admits she was employed to kill Paul by a man she met in a bar.

Henry is kidnapped through his kidnappers holding Sue hostage. With Susanne their only lead Paul and Caroline wait at a bar to which Susanne has been told to send a postcard after killing Paul. The trail leads to a sewerage factory owned by Jason Howard, but is it a trap? The going is ruthless as is emphasized when Susanne is murdered because she has failed and Paul and Caroline discover Howard has been given the contract to wipe out the **Protectores** and that Henry is in a crisis which will be crushed unless he agrees to name all other members of the organization.

But the assassins have underestimated the **Protectores**. The Contesse is able to make radio contact with Henry and what she learns makes it clear that she has only a few minutes in which to find and save him.

Screenplay: Donald James. Director: Roy Ward Baker. Guests: Derek Smith, Jason Howard, Arif Mousli, Fleming Master, Anthony Chinn, Chino, Bob Anderson, Assens, Henry Mood, Susanne, Yasuko Nagasumi, Suki, Tony Belenon, Bernon, Carl Rigg, TWI Woods, Herschman.

14. Thinkback.

Headlights flash. Tyres screech. A screaming truck as cars crash head-on. The next thing Henry knows he's in hospital. But where is his passenger? The Contesse! There's no trace of her. Doctor Page, finding it impossible and memory loss, assures him there was no one else.

Henry insists the Police are called, and is interviewed by Inspector Wilson and assistant Peters. He has no choice but to reveal that the **Protectores** have been guarding Frank Dilling, due to testify before an International Commission about a network of official corruption. An alarm rings in Henry's head, and the warning is emphasized by a slip-up on the part of Dr. Page when he says Henry has been unconscious for two days. Henry's watch is still working, giving the date as the day of the crash. Furthermore, his stubble certainly isn't two days' growth.

The Contesse is in an adjoining room being urged by Inspector Wilson to reveal Dilling's whereabouts in order to protect him. Startling facts emerge once Henry is convinced he has been tracked. The crash was false, but he and the Contesse have been kidnapped, drugged and tricked into thinking they have been in an accident by putting them in a model car and having a fire run before them.

Henry's angrier are also taken, and he now has to get away and race to the deserted film studio where Dilling is hiding. Wilson and Peters are on their way and the **Protectores** must intercept them before they reach the station.

Screenplay: Brian Clemens. Director: Cyril Frankel. Guests: Ian Hendry, Inspector Wilson, Penny Suggs, Nana, Donald Burton, Doctor Keith Bell, Sergeant Peters, James Callaghan, Ginter, Yasuko Nagasumi, Suki, Geoffrey Moore, Dilling.

15. The First Circle.

Henry is called on to protect a man with one mind has snapped and who now lives in a private nightmare of war horrors. Colonel John Hunter is tormented from within from the experiences while in command of a U.S. base in Vietnam.

Now in England he is again a prisoner, but his wife Karen calls in Henry to help him recover and lead a normal life. But Hunter is facing more than mental danger having lost a security man, believing him to be a victim. He is now being chased by the Police, led by duty-bound officer Slade.

Henry eventually gets to Hunter, who is locked up

in a control tower on a deserted airfield. He talks but Hunter cannot see that the light is now only in his imagination. He snaps together, in his mind snaps becomes an attack, and he tries to fly back to headquarters to plead for help for his trapped men. But the jeep, of course, cannot fly.

Screenplay: Terry Sawatch. Director: Don Chaffey. Guests: Ed Bishop, Hunter, John Callen, Slade, Frederick Bennett, Security Man, George Routledge, Policeman, Sally Bawley, Mrs. Hunter.

16. Chase.

An old family lodge in Northern European hunting forests is the setting the Contesse has in mind for Henry's birthday - a lodge surrounded by childhood memories, with place like Bobby's Tower where she used to hide. There is a gift of a superb shotgun from Caroline - and also a party with some unwanted guests!

The first of these is Douglas Weston, once a noted South American diplomat. The blood-stained men stagger in while Caroline is shopping at a village store. He has been kidnapped and taken to Europe by political opponents, and hot on his trail is the ruthless Gardner and his henchmen. When Henry tries to run for help he is wounded and the going along his blood-stains.

The chase continues with Henry as quarry. The Contesse posing in an her net, alerted because she has bumped into another member of the gang, Kurt, who has stolen the gun she has given to Henry. After the Contesse catches up with Henry guessing he would go to Bobby's Tower, the trail leads to a house in a clearing, occupied by legend. But legend is also a gang member and holds the two of them until Gardner returns with Weston. Gardner chases them saying they will all be executed unless his South American comrades are released from prison. It seems the hunt is over, but help is on its way.

Screenplay: Brian Clemens. Director: Harry Booth. Guests: Patrick Magee, Gardner, Keith Buckley, Kurt, Donald Eccles, Peniston, Tom Chaffron, West, Gerion, Klausner, Greenwood, Joe May, Melford, TWI, tracker, Isabelle, Telenyanka, Gardner's Secretary.

17. With A Little Help From My Friends.

Deep emotional drama when Harry Rule finds his estranged wife Laura waiting for him in a distressed state after he has been approached to guard a President during his stay in London. The President's school, Kahan, has kidnapped Henry's young son and is using this action as a threat not only for Henry to call off his assignment but also to help him in his political ambitions - Henry has to kill the President or his wife and son will suffer.

But Harry has taken the precaution of leaving a message for his partners. They put his plan into operation as Harry gives instructions to shoot the President. In turn, the Contesse sees at Harry and fires. The double shooting has been fixed with blanks and blank bullets, but how Kahan and his associates were fooled? Ahead there is a heart-searching decision Harry must reach.

Screenplay: Sylvia Anderson. Director: Jeremy Summers. Guests: Jeremy Brett, Kahan, Hannah Goodale, Laura, Gustav, Robson, Seth, Purwar, Yasuko Nagasumi, Suki, Julian, Sherwin, Marc Zuber, Kahan's Henchman, John Gattell, Butler, Dorian, Barthorn, Ray, Anthony Chinn, Chino, Martin, Benbow, President, Second, Deputy, President's Aide, Desmond, Jordan, Doctor.

18. For The Rest Of Your Natural.

Colon Grant is an escaped murderer - a psychopath certified mentally insane after killing a girl and found guilty partly on the evidence of The Contesse. Now she is facing the terror of being his prisoner, trapped by him when alone.

She is on trial and has barred himself at her as he poses as prosecuting counsel with a grotesque jury of cardboard figures headed by a teddy bear. But terror turns to pity as Grant's tortured mind makes a sudden switch and Caroline realizes that he is robbing the trial against himself and in doing so revealing the tragedy that writhed his mind in the first place when he saw

his mother die.

The Contesse manages to free herself and tries to escape, but there is no physical escape, and she must break free by praying on Grant's creed mind.

Screenplay: Terry Sawatch. Director: Johnny Hough. Guests: Norman Rodway, Colin Grant, Anthony Chinn, Chino, Dennis, Thomas, Victor, Kenneth, Gilbert, Detective, Susan Treator, Girlfriend.

19. The Bodyguards.

Protection of a dead man is in itself a surprising assignment, and even more astonishing when protection is required to prevent an attempt to kill the corpse!

Henry Rule and Caroline find the situation intriguing when approached by Inspector Jack Newman who wants them to give the impression that the dead man, Ralph Cordier, may still be alive and engaging their services. Two extremely interested parties are Mason and Robert, but the couple go their own ways to discover what is happening.

Mason breaks into the house where Cordier is 'lying in state' and peeks round into the coffin as abriders camera photographs him. The Contesse and Chino set out to follow him when his picture is identified by Newman. Meanwhile Robert contacts Henry telling him there will be an easy £5,000 for him if he meets George at a given time and place. George turns out to be a friendly dog, but instead of Henry to a place where a hidden parcel contains £5,000 in half notes as a melodramatic voice states Henry can get the balance by answering the question - is Ralph Cordier dead?

Robert has made one slip. The newspaper containing the notes still bears the newspaper's delivery address. The Contesse keeps an eye on Mason as Henry and Paul trace Robert's whereabouts. Their respective trails lead to an old crypt and money hidden there by Ralph Cordier, who in death has succeeded in helping the Police track his associates in a series of bank robberies.

Screenplay: Dennis Spooner. Director: Don Chaffey. Guests: Freddie Jones, Robert, Manning, Redwood, Mason, Anthony Chinn, Chino, Harry Hutchinson, Butler, Rex Watson, Inspector Newman, Yasuko Nagasumi, Suki.

20. Take-down.

Henry is the victim of a man's own form of justice when mentally unbalanced criminal Foster seizes a machine form of vengeance after being caught in a hunt that resulted in the death of his brother. Henry is tricked into meeting Foster at an airfield, then lashed out and taken up in a plane. Foster's message to control that Henry Rule is a passenger and he makes it clear to Henry that he is going to drop by parachute and disappear. When Henry lands he will be charged with Foster's murder. Evidence has been laid against him and the Police, headed by Inspector Hill, have been led to believe Henry has already made attempts on Foster's life because he is being kidnapped, and that he is also the killer of a petty criminal.

Foster has made one mistake. Henry doesn't know how to pilot a plane! As Foster parachutes, Henry has no idea how to operate the controls, and is also left to ponder the plot to incriminate him. However, the experienced **Protectores** team have kept in radio contact with Henry. It looks as though Foster's plan will fail: in one respect at any rate, as Henry may not be charged with his murder, can Henry's friends successfully talk him down?

Screenplay: Pat and Jesse Leaky. Director: Jeremy Summers. Guests: Dennis Neuber, Foster, Jean Joyce, Air Traffic Controller, Yasuko Nagasumi, Suki, John Nettleton, Inspector Hill, Anthony Chinn, Chino, Wilton, Moore, Ryle, Range, Supervisor.

21. A Case For The Night.

Henry keeps an appointment with an anonymous Italian in London and is asked to deliver a dispatch to a safe in a Roman address. With it are handbills to attach to his own wrist. Two attempts to get the case are made before he reaches the address via Cologne, who has already discovered that the villa belongs to Prince Cerpo, a member of an old Italian family known to possess money,

matronas, megaplanas and political anabans.

When the case turns out to be a bomb they narrowly escape being blown sky high and conclude that Harry has been a decoy while another conner carries the real connerment.

The Contessa manages to get fake invitations to the Prince's party at the ruined Ancestral Tomb of the Carpenas in the hills outside Rome. She goes in fancy dress as a gypsy princess with Harry as a masked prince.

This neo-disco era orgy, but rather a neo-fascist type of revolutionary movement meeting headed by the Prince. When he arrives he is revealed as the mystery Italian met by Harry in London. Carpena tells his acolytes a million pounds in sterling will be delivered that night, the post will be swayed. Harry and Caroline have to head off the conner bringing the money, and to give the party a very different ending to the one intended.

Screenplay: Pat and Jane Lasky **Director:** Michael Lindsay-Hogg **Guests:** Milo O'Shea Carpena Jacques Sereas Calabrese Jeffrey Segal **Extremist Officer:** Yassuko Nagasumi **Suki:** Anthony Chinn **China**



82. A Matter Of Life And Death.

Harry is lured to a neolithic temple in North Africa by means of instructions over a transistor radio and told every movement is being watched. He comes face-to-face with Goran and is soon aware that Goran believes him to be his contact for a shipment to Malta. Auhapment of what? The only clue is "The Australian has a big order on his books" and there's nothing more to be learned because as it struggle, Goran is shot by his own gun.

The identity error has arisen through Harry's investigation into the death in North America of English happy Peter Hendricks in a car crash, unaware that he had inherited a fortune.

There have been at least a dozen similar cases. All were young and broke and would do anything for a few dollars. There is every suggestion they were involved in a smuggling racket, but Goran has indicated that it was not connected with drugs.

Joined in Malta by Caroline and Paul, Harry traces only one possible suspect with Australian connections - Mallory. The Contessa goes to see him on the pretext of knowing about the American

shipment and being willing to top any offer from the American buyer. Mallory rejects her proposition and orders a watch on her, Harry and Paul.

Investigations indicate a fishing boat will bring in the mysterious shipment. Harry leads Mallory to believe he and Paul are dead, then takes off in a small plane with Caroline to intercept the boat. Mallory has been alerted, however, and destroys the evidence of his grim trade in blood plasma. The question is - why?

Screenplay: Donald James **Director:** Don Chaffey **Guests:** Barrie Houghton Goran Patrick Allen Mallory John Crosswhite Mallory's Girl Maxwell Shaw Barone Cyril Shuggs Doctor

85. Vices.

Paul Buchet is the only eyewitness able to identify men the **Protectores** are searching for in a diving running racket and he is killed. He is blind for at least a week after a powder burn received from a gun during a fight with the men. Harry had been at the other end of a well-taken conversation and the Contessa too far away to help.

The two men - Aaron and Gregg - are alarmed. They have been identified and as only a matter of time before names are put to faces. Together with colleague Wickens, they must safeguard themselves. They are aware the **Protection** net is closing, but also that Harry has to go abroad.

Wickens is an extraordinarily good voice impersonator. After a little study he is able to sound as much like Harry that even Caroline is fooled when he calls her and asks her to call at his apartment where she is trapped and bound by Aaron and Wickens. Paul is tricked in the same way and Suki also held prisoner.

The object of the exercise is soon made clear: they want to know who the other person was with Paul. They believe it to be another man, but unfortunately the blinded Paul, believing he is speaking to Harry, lets slip that it was the Contessa.

They can expect little mercy from the gang. Their only hope lies in Suki who has a knife and is trying to free herself. As she does so the Contessa plunges the room into darkness. Now things are more even. In the darkness, lack of sight is no disadvantage.

Screenplay: Brian Clemens **Director:** Cyril Frankel **Guests:** David Buck Aaron Ben Hogg Gregg Shane Rimmer Wickens Yassuko Nagasumi Suki

84. It Could Be Anywhere On The Island.

Beautiful, rich Linda lets out a piercing scream to shortening effect when Muffin is stolen. This brings Harry on to the scene to puzzle who on earth would want to steal a small dog.

Felix Costa and girlfriend Mary Laroche have carried out this careful plan for the man who is arriving in a couple of days. Keeping the dog quiet may be hard work. Fate is also working against the unfortunate couple, even after Joe Flynn, the man they are working for, arrives. They plan to use Muffin to smuggle a roll of micro-film out of the country.

By misfortune the roll drops in Muffin's food and he eats it. Mary and Felix now decide it best to make a hasty exit. But Muffin has been a liking to them and follows.

Their 'escape attempt' cause chaos. Safely returned to Linda, Muffin is quite happy and it's Harry who discovers the plot to use him as a courier was hatched in an attempt to smuggle out secrets of a new atomic power station. However, it's not too late to do something about it.

Screenplay: Tony Barwick **Director:** Robert Vaughn

Guests: Showwood Price Felix Costa Linda Stead Linda McCall Madeline Hinkle Mary Laroche Michael De Costa Hotel Manager Peter Fontaine Barlander Denis Ward Jonathan P

Hackett Vernon Dobchitch Joe Flynn Wendy Hutchinson Mrs Hackett David Glover Doctor

83. It Was All Over In Leipzig.

Post and present mingle unexpectedly for the Contessa when she and Harry help to investigate a plot to overthrow a Mediterranean island government, for **Protectores** member Jim Palmer is also on the assignment, and was once romantically linked to Caroline. It seems something of the old spark still flickers.

Though Harry disagrees, Palmer and Caroline think the man behind the plot is Adam Markos, whose business activities include nightclubs throughout the island, where small quantities of arms are found when these are raided.

Evidence mounts against him as it is discovered a girl who has been shot when caught with hand grenades was in his employ. Her killer is trapped and identified, also meeting with death, and he, too, has worked for Markos.

Harry pursues his own investigations. He finds Morris, the dead girl's sister, and while trying to obtain information from her she is attacked. Harry saves her and she tells him to visit the old house by the harbour. Harry and Paul do so and come face to face with the man they are seeking. It's Jim Palmer. He traps Harry but Paul turns the tables. Palmer escapes, making his way to the Contessa's yacht.

Realising he must get to the mainland, he persuades Caroline to take a speedboat trip with him. She will be his hostage if the **Protectores** catch up with him. Palmer learns, too late, that he is not the only man on the island who means something to the Contessa from the past and that his attempts to frame the innocent Markos have recoiled on him.

Screenplay: Donald James **Director:** Don Chaffey **Guests:** Ron Randall Jim Palmer Tanya Raynone Gail with Phem Paul Weston Lister Phil Brown Markos Diane Mercer Morris

88. Ceremony For The Dead.

Just one person, Harry decides, is capable of carrying out the dangerous task of taking the place of a foreign president's wife who fears a kidnapping attempt on her husband when he arrives for medical treatment at the Mediterranean town where she works for him.

The Contessa's suspicion is interrupted by Harry's urgent call and the mission is explained when she is introduced to Madame Rue who has engaged the **Protectores**. Her husband is in danger from both political sides.

Harry wants the Contessa to disguise herself as Madame Rue and take her place at the airport when the president is due to arrive. Other **Protectores** led by Paul co-operate in the plan to make it appear that the president is kidnapped on his arrival. This will put his enemies off the scent, enabling the real president to be smuggled safely from the chartered yacht on which he will arrive.

The plan unfolds. The ambulance in which the real president is being taken to the clinic is ambushed. Fortunately, Harry has begged the ambulance and the chase begins. It takes them to a castle-like house on the shore, only to meet with further frustration when the abductors get away with the president in a launch.

The chase continues at sea, but victory for the **Protectores** is hollow when they discover the president is already dead. He was dead even before they were called in to guard him. Only the double-crossing Madame Rue can explain why.

Screenplay: Donald James **Director:** Jeremy Summers **Guests:** Stanley Leber Madina Tonia Robina Madame Rue Charles Thake Police Inspector Robert Saunders Skipper Jerry Lee Wright Julie

Next time - the concluding part of our Protectores coverage - Second series episodes and merchandise listing.

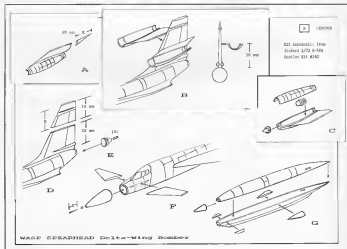
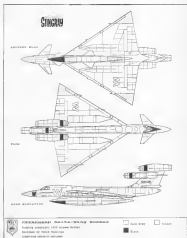
**STAND-BY
FOR
MODELLING!**

... From standard aircraft kits to deadly Wasps with a sting - Graeme Walker's step-by-step conversion article will allow you Anderson modellers out there to add two exciting and unusual items to your collection with a minimum of effort..

Article by Graeme Walker

Technical assistance by Don Taylor.

Photographed by John Sawyers.



The year was 1962. Following the international success of **Supercar** and **Fireball XL3**, Gerry Anderson's **A.P. Films** began pre-production on its newest adventure series—**Songray**.

As the series format progressed, Special Effects Director and Designer Derek Meddings was faced with the problem of producing two fleets of aircraft in miniature, under severe budget and time restrictions.

Derek's ingenious solution to the problem was to use existing model kits of contemporary (1962) aircraft and modify them to look as though they belonged in the next century.

The first and most often used jet is the **Spearhead Delta Winged Bomber** which, to those familiar with U.S. military aircraft, will be recognised as being a modification of a B-58A Hustler. The most notable structural changes are the repositioning of the nose nacelles on the upper tail section and the addition of forward stabilisers on either side of the cockpit. Although information is very vague from the **A.P. Films** regarding the exact kit used, the modelling team probably used a 1/48 scale model by Lindberg. For this article I have used Italeri's 1/72 scale kit No. 142, and would refer to it from the ITC SF Mech-a-Grid kit box, page 25, and footage from the **Songray** episode *Emergency Manneville*. In addition to the kit, you will also need a small sheet of 3mm styrene.

General construction is the same as the kit instructions with particular emphasis that the nose section be left till last and weighted, especially if you intend to display the aircraft with undercarriage down. Begin in the usual manner by carefully removing all excess flash and test fitting the parts together. Once this is accomplished you can begin assembling the jet engines.

3. JET ENGINES

Upon examining the 4 engines that come with the kit, you will note that two are included with the support strut attached. These will become the **Spearhead's** lower engines, mounted on either side of the tail. Separate the two engine halves with struts, then with a sharp knife and straight edge remove the aft section of each strut (approx. 40mm as indicated in diagram A) by scoring the plastic and then carefully snapping it off. The resulting flat edge should then be sanded to a bevelled, aerodynamic shape.

At this point test fit them about 30mm up on the tail fin with the leading edge of the strut matching up to the forward edge of the fin. (See diagram B).

Sand and fill the joining edge of the struts to fit snugly around the tail and where they overlap the rudder. Now that the support struts are correctly shaped, begin assembly of the engines by gluing the forward surface to one engine half (diagram C) along with the rear cowling which is internally mounted (a major difference from the B-58). Glue both halves together and repeat this procedure with one of the remaining engines, omitting the addition of the small mounting strut. This engine will mount on top of the tail fin.

2. TAIL SECTION

The next structural change to make is to remove the top section of the tail fin at approximately 38mm up from the Fuselage. (Diagram D). Again, using a straight edge and knife, score and snap the excess plastic away. Test fit the

upper engine and then sand the top edge of the fin so its contour matches that of the engine.

3. FUSELAGE

At this point you should decide if you wish to build your model with its undercarriage up or down. In an undercarriage up configuration, simply glue the wheel bay flaps closed. For a wheels down format I recommend you leave the flaps glued to the undercarriage and flaps until last, since they may be damaged during the following stages.

Begin assembling the cockpit and fuselage as directed in the B58 instruction sheet. However, it is advisable to leave the nose cone to one side until everything is completed, since it may need additional weight to counterbalance the tail. You will also need to remove the antenna protruding from the fuselage tail cone and sand the remaining part smooth. (Diagram E) Also, referring to diagram F the nose cone antenna is inserted and glued in a similar fashion to the tail cone.

4. FORWARD STABILISERS

The stabiliser wings, each of which measures approx. 22mm wide, are cut from 3mm styrene sheet, and then the outer edges are sanded to give a rounded, natural appearance. Sand the joining edges to fit snugly into the slots of the cockpit and then glue in position. (Diagram G).

5. BOMB

Glue both halves of the large bomb together, add the nose piece then fit it in the A slot at the rear which originally would house the tail fin with paint. Remove the insert tabs from one pair of the bomb fins and one pair of medium size bomb fins. The larger pair are then glued in place where the medium pair are located just behind the nose cone. (Diagram H).



6. FINAL ASSEMBLY

The model is almost complete and only requires gluing the engines in place, followed by the bomb, which is located in the same position as the B58. It is advisable to glue the side engines first, allowing them to dry completely, followed by the top one. Once the bomb is attached, proceed to the undercarriage (if required). I should mention here that in the television series, the wheel bay doors were always closed with a small hole drilled in the cone to accommodate the undercarriage strut. This



allowed the special effects team to quickly pop the wheels in or out for take-off or flying sequences, since the doors in the kit were very fragile and unable to withstand the rigours of filming. However, in the interest of realism, I chose to include them on my model. Once the undercarriage is firmly cemented in position, test the model's balance by setting it on a level surface. If more weight is needed, it can be added to the nose cone which is thoroughly in place.

7. PAINTING AND DECALS

Overglaze the underside of the **Spearhead** in a warm greyish black and yellow accents, as specified on the plan and elevation drawings. The Airforce tail number and general panel markings are applied directly from the supplied decal sheet, while the various **W** insignia can be hand painted or applied from rub-down lettering sheets such as Letraset.



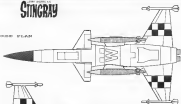
**STAND-BY
FOR MODELLING
Part 2**

**WASP
ARROWHEAD
INTERCEPTOR**

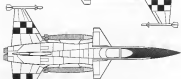


STINGRAY

REVERSE PLAN



PLAN



SIDE ELEVATION



ARROWHEAD Interceptor

Drawing copyright 1985 Graeme Walker

Designed by Derek Heddings

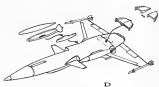
under scale licence to Airfix Ltd

Glitter Blue

Dark Aluminium

Yellow

Black



WASP ARROWHEAD Interceptor

Kit conversion from AIRFIX 1/72 F-4A Freedom Fighter kit B080-2



Building the Arrowhead Interceptor from Stingray by kit conversion.

The second type of aircraft used in *Stingray* was the **Arrowhead Interceptor** jet.

The Arrowhead, as many of you will realize, is simply an F-5A Freedom Fighter with its wing format reversed and the addition of an extra bomb. Although no definite information exists, the special effects team probably modified either a Lindberg 1/64 model or a 1/48 Testors/Tamiya model, as both large scale kits were available at the time the television series was produced.

Colour visual reference is somewhat scarce for this particular WASP jet. The only colour photograph I was able to obtain appeared on the cover of **TV21** issue No. 2, January 20th, 1965, but unfortunately it is a photochopped black and white shot and contains no patterns at all of detail. Additional pictures appeared in **SIG** No. 7, page 29.

The Arrowhead Interceptor model in this article is converted from a 1/72 scale Aerfix kit No. 61472 which complements the Spearhead Interceptor I have detailed previously. Since this kit comes with only one standard issue bomb, you will need either two lots to obtain the second one or to scratch build it from balsa and styrene.

1. WINGS

The first order of business is to carefully score the large forward wings and smaller tail wings where they meet their respective middle fuselage sections using a sharp knife. Delicately snap the wings off and sand the middle sections smooth (Diagram A). Put all four wings to one side for the moment.

2. FUSELAGE

Glue both halves of the fuselage together (Diagram B) followed by the two small tail pieces and lower mid-fuselage (from which you have removed the wings). Add the nose cone and cannon along with the nose cap which has the antenna removed.

Not shown in diagram B are the addition of all wheel flaps and airbrake covers which are glued flush. Do not add the supplied

engine cowlings or bases. Put them to one side as they will be used for a different purpose later. The completed fuselage should now be filled and sanded smooth.

3. WINGS ASSEMBLY

Test fit the large wings to the tail section about half way up the fuselage and 3mm from the back as shown in Diagram C. You will need to patiently sand and contour the joining edge to fit snugly around the curved surface of the tail.

Once this is completed, proceed to the small wings which will become the Arrowhead's forward stabilisers. They fit in front of the engine section at the same height as the rear wings. You will need to cut a small notch out of each stabiliser to accommodate the raised area where the Freedom Fighter's engine cowlings were intended to attach.

When both sets of wings are contoured to a perfect fit, put them in position, followed by the two engine nacelles and both sidewinder missiles which fit snugly directly to the rear wing tips.

4. LOWER FUSELAGE

Proceeding to the lower fuselage, the lower struts need to be contoured in the same fashion as the wings to fit snugly at about a 10 degree angle. With this stage completed, the bomb halves are glued together and then attached to the struts which are then cemented in place as shown in diagram D. The fuselage is completed by the addition of the engine paxelings located 1.7mm from the rear and centred. The two cowlings halves are bolted together at the forward edge with the straight openings facing forward.

5. FINAL ASSEMBLY

The last details to complete the model are the addition of the pilot, seat and cockpit canopy. However, I found it easier to paint and detail the model before adding these parts.

6. PAINTING AND DECALS

The overall colour of the jet is silver blue with dark aluminium accents on the engine nacelles, bombs and sidewinder missiles. The bomb tips are yellow while the nose cone and air-glass are flat black. To create the black and white checker effect on the wings, I painted a white stripe about 1.3mm wide across each rear wing. To this I alternately added 6.5mm squares of self-adhesive black film, cut from a sheet of Letraset film. Alternatives to this are to use thin black paper and glue the squares in position or carefully paint them on.

The W on the tail is also from a Letraset sheet although painting can be substituted here also. The squadron number is directly from the supplied decal sheet and the pilot figure is painted in a gold flight suit with a black helmet and seat.

Shown in photo two 1/72 scale aircraft which are in a new format. Miniatures excellent reproduction of *Stingray*. Although I don't recall the jet being in the same shot on screen as the Spearhead, they still make a nice display together.

The nice thing about these particular kit conversions is that they don't require a lot of modelling skill, and so anyone with limited experience can produce a pleasing and unique model. All it takes is patience and care. Happy modelling!





Next issue-

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